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13/4 2
HARRY LE ROY.

Heroic Pastoral Burletta

*Founded on DODSLEY'S
KING & THE MILLER OF MANSFIELD*

as Performed with great applause.
at the

Theatre Royal Covent Garden

The Words by

J. P O C O C K Esq^r.

The Music Composed & Arranged for the

Piano Forte.

By
HENRY R. BISHOP.

Composer & Director of the Music to the Theatre Royal Covent Garden.

Ent^d at Sta. Hall.

L O N D O N .

Price 10/6

Printed by Goulding, D'Almaine, Potter & C^o 20, Soho Square & 7 Westmorland Str^t Dublin

OVERTURE

to the Music Festival

ILLUSTRATED BY

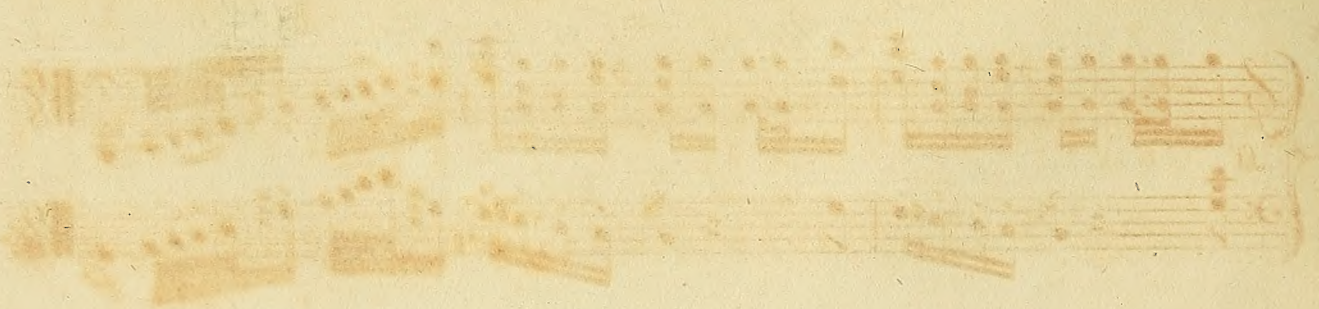
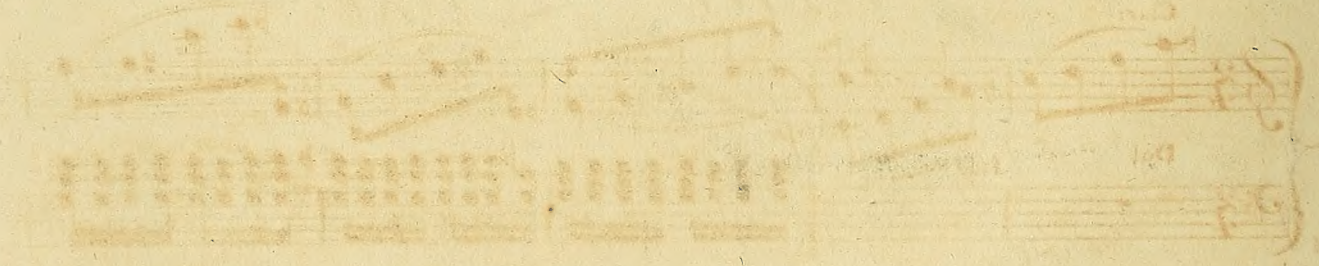
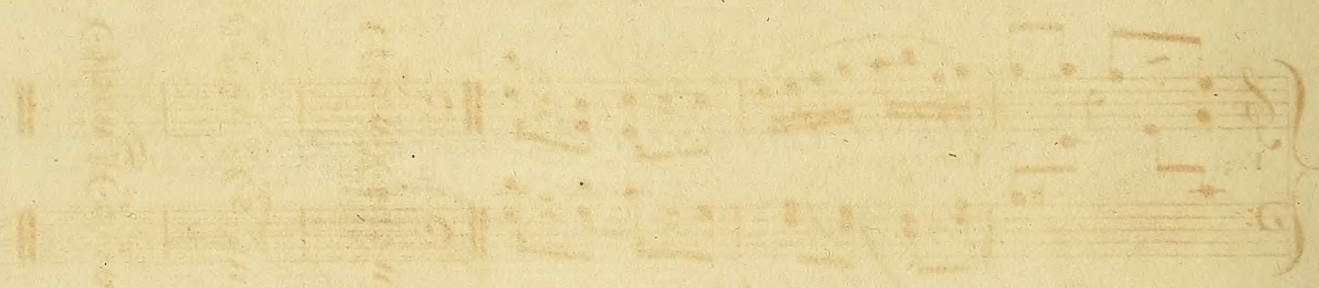
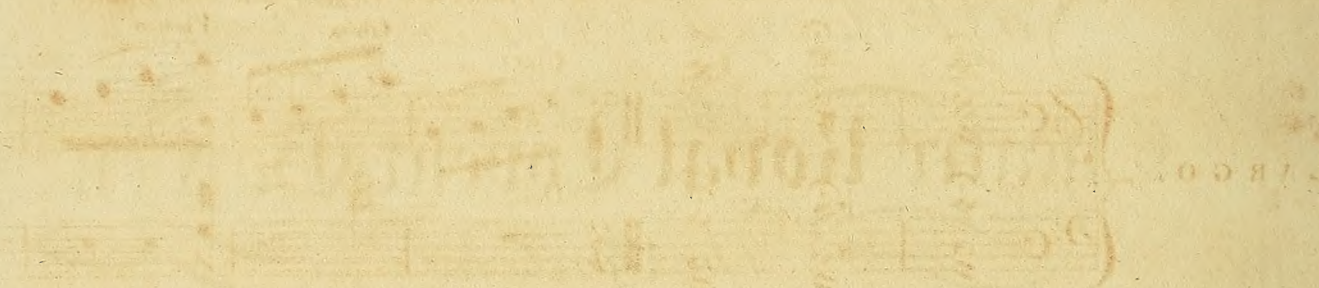
Author of the "Music Festival"

Composed & Arranged for the

THE MUSIC FESTIVAL

By the

Composed & Arranged for the Music Festival



OVERTURE

1

to the Heroic Pastoral Burletta called

HARRY LE ROY,

Performed at the Theatre Royal Covent Garden

Composed & Arranged for the

PIANO FORTE.

Henry R. Bishop.

Composer & Director of the Music to the Theatre Royal Covent Garden.

Ent^e at Stat Hall

Price 2s/-

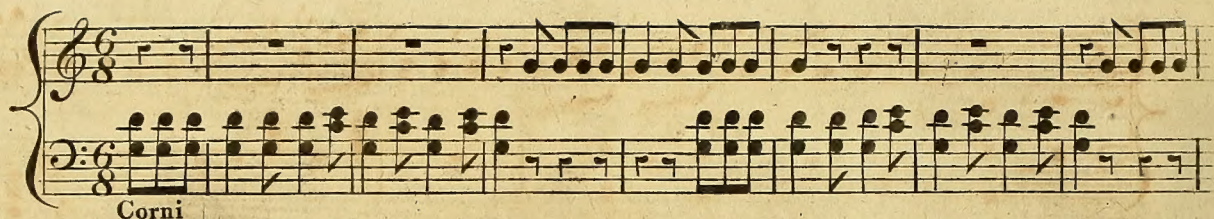
London Printed by Goulding, D'Almaine, Potter & Co 20 Soko Square & 7 Westmorland Street Dublin.

LARGO.

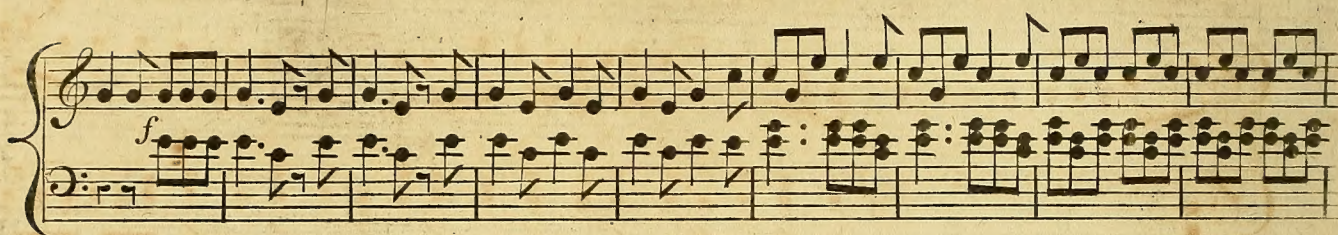
The musical score is written for piano and woodwinds. It begins with a **LARGO** tempo marking. The piano part starts with a tremolo in the right hand and a **ff** (fortissimo) dynamic. The woodwind parts include Clarinet (Clar:), Oboe, and Flauto. The score is divided into four systems. The first system shows the piano and woodwinds. The second system features a **Con espres:** (con espressione) marking and a **ff** dynamic. The third system includes a **pp** (pianissimo) marking and a **Clar:** part. The fourth system shows the piano and woodwinds. The score concludes with a **ff** dynamic and a final chord.

Clar:
Oboe
Flauto
tremolo
ff
Dol
Fag:
Con espres:
ff
Clar:
Dol
Dol
pp
ff

ALLEGRO



Corni



ANDANTE SOSTENUTO



ALLEGRO VIVACE



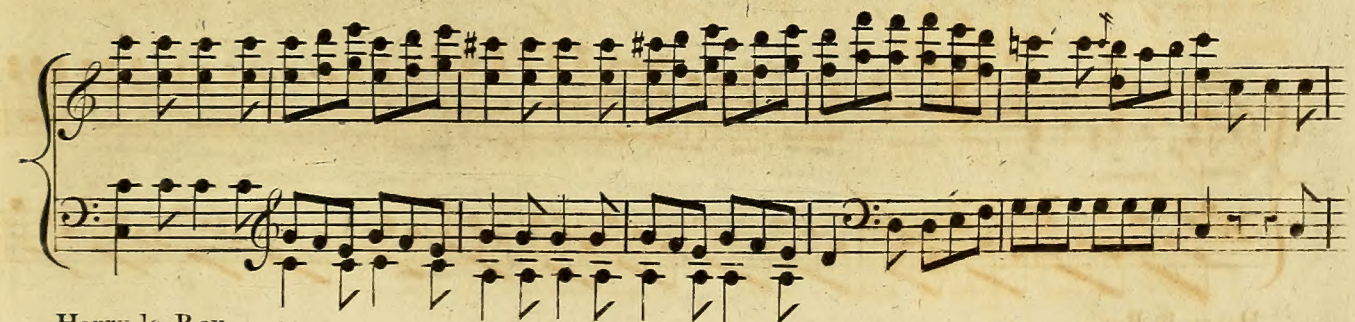
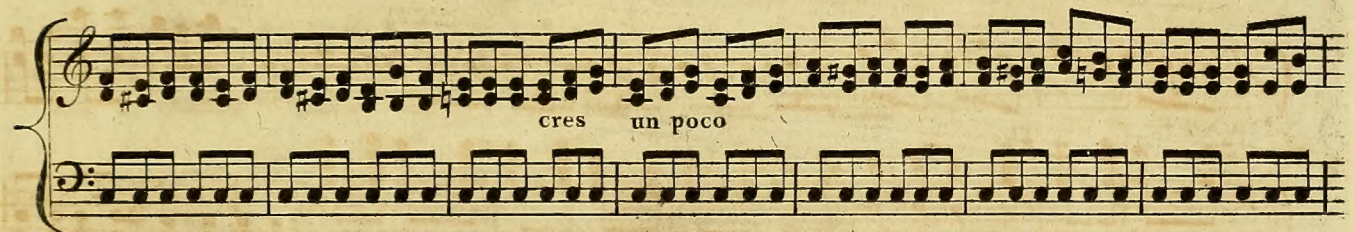
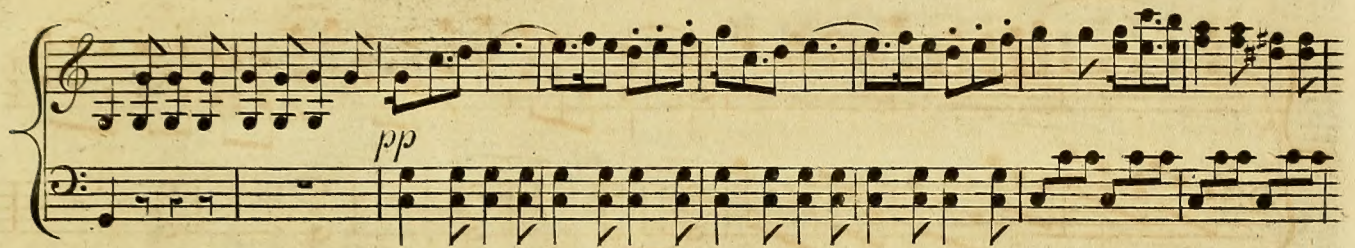
Harry le Roy

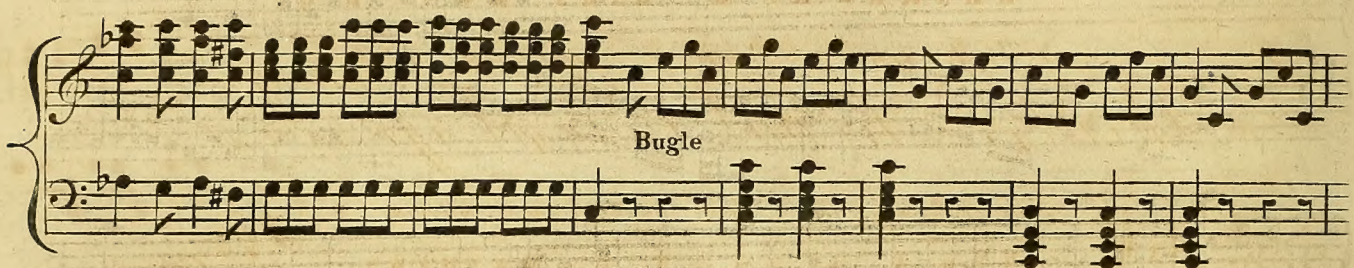
[illegible]

A handwritten musical score on aged, yellowed paper. The score is written on two staves: a treble staff (top) and a bass staff (bottom). The treble staff contains a series of eighth and sixteenth notes, often beamed together, with various accidentals including sharps, flats, and naturals. The bass staff features a more complex texture with many beamed sixteenth notes, creating a dense, rhythmic accompaniment. The handwriting is in dark ink, and the paper shows signs of age with some staining and discoloration. The overall style is characteristic of 18th or 19th-century manuscript notation.

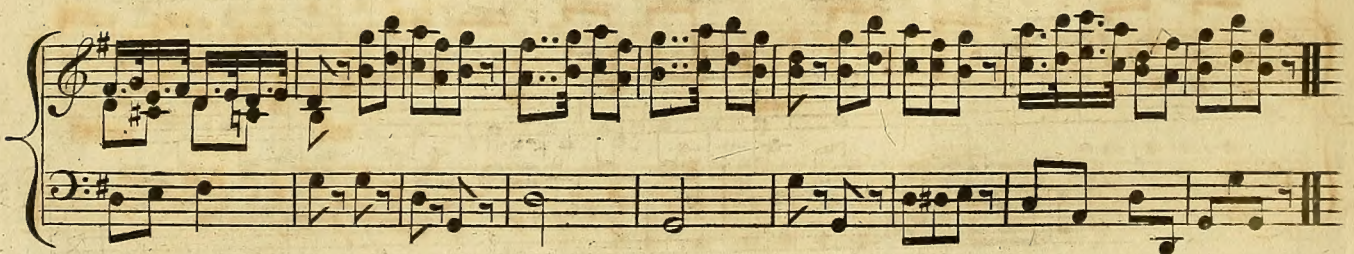
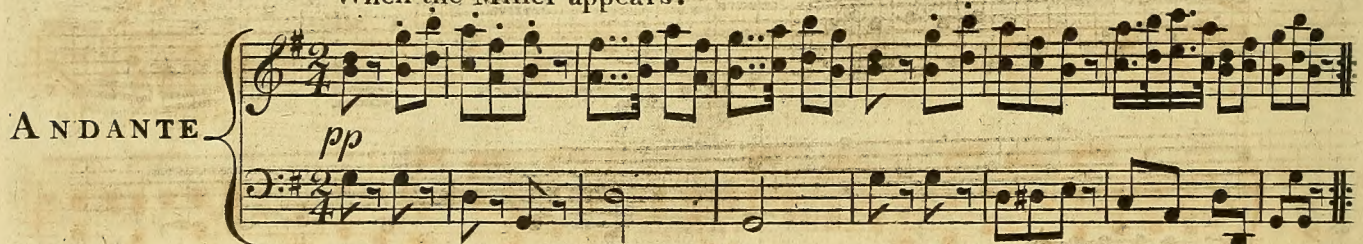
This page contains a handwritten musical score for a piece by Harry le Roy. It consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a style characteristic of the late 19th or early 20th century. The first system begins with a key signature of one flat (B-flat) and a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The second system features a melodic line in the treble clef with a slur over a group of notes. The third system continues the melodic development. The fourth system shows a change in the bass line. The fifth system includes a dynamic marking of *f* (forte) in the bass clef. The sixth system concludes the piece with a final cadence. The paper is aged and shows some staining.

Harry le Roy





When the Miller appears.



Harry le Roy

Sweetly the Bugles Sound, ⁷

SUNG BY MR INCLEDON,

In the Heroic Pastoral Burletta, called

HARRY LE ROY,

as Performed with Great applause, at the

Theatre Royal Covent Garden,

Selected Composed and Arranged for the

PIANO FORTE,

The Words by

Henry R. Bishop,

J. Peacock Esq^r

Composer & Director of the Music to the Theatre Royal Covent Garden.

Entire Str. Hall.

Price 1/6

London Printed by Goulding, D'Almaine, Potter & C, 20 Soho Square & 7 Westmoreland St, Dublin.

KING

Sweetly the

ANDANTE

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note G, a quarter note A, and a quarter note B. The piano accompaniment starts with a piano (pp) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.

Bugles sound, Cheerily I flew to the chace at ear = ly day!

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line begins with a half note G, a quarter note A, and a quarter note B. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a double bar line and a repeat sign.

Night cast her shades a = = round, Dreari = ly I've pac'd in this wood a

wea = ry way - - Hunger now as = = sail = = ing,

Strength and spirit fail = = ing Now then a friend I've

found; Merri = ly I'll home, but will you receive me? say.

Piu Vivace

Gai = ly now with thee I'll away, And laugh and quaff through =

p

Tempo 1^{mo}

= out the day; And ever = more be this my creed; In

need a friend's a friend indeed! In need a friend's a

friend - in = deed!

f Piu Vivace

Your as welcome as the King,
DUETTO, SUNG BY

Mr. Incedon & Mr. Taylor,

in the Heroic Pastoral Burletta called

HARRY LE ROY,

As Performed with great Applause at the

Theatre Royal Covent Garden,

Composed & Arranged for the

J. Pocock Esq^r

The Words by

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BY
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Composer & Director of the Music to the Theatre Royal Covent Garden.

2s/-

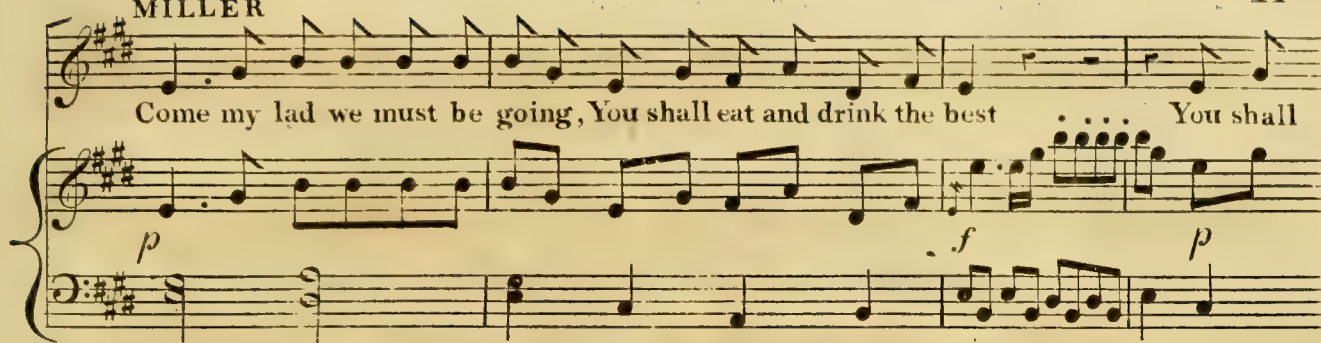
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**ALLEGRO
 CON
 SPIRITO**

MILLER

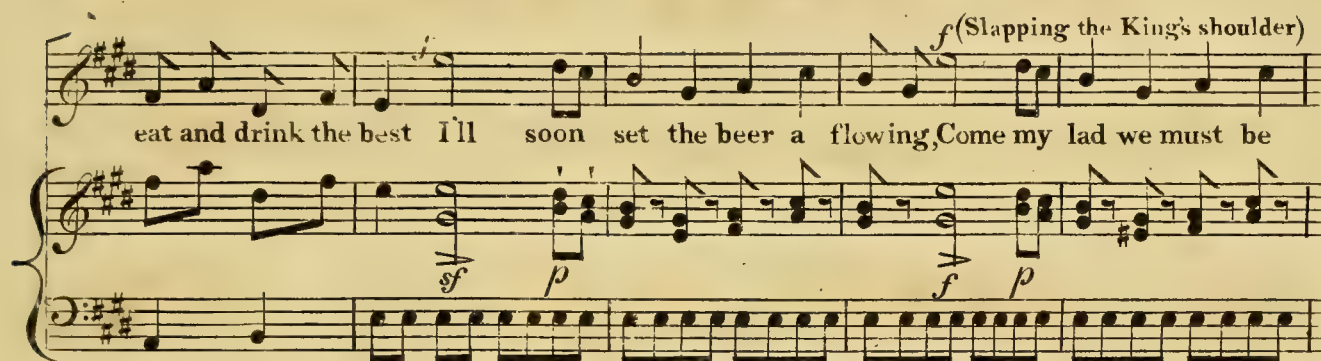
11

Come my lad we must be going, You shall eat and drink the best You shall



eat and drink the best I'll soon set the beer a flowing, Come my lad we must be

f (Slapping the King's shoulder)



KING

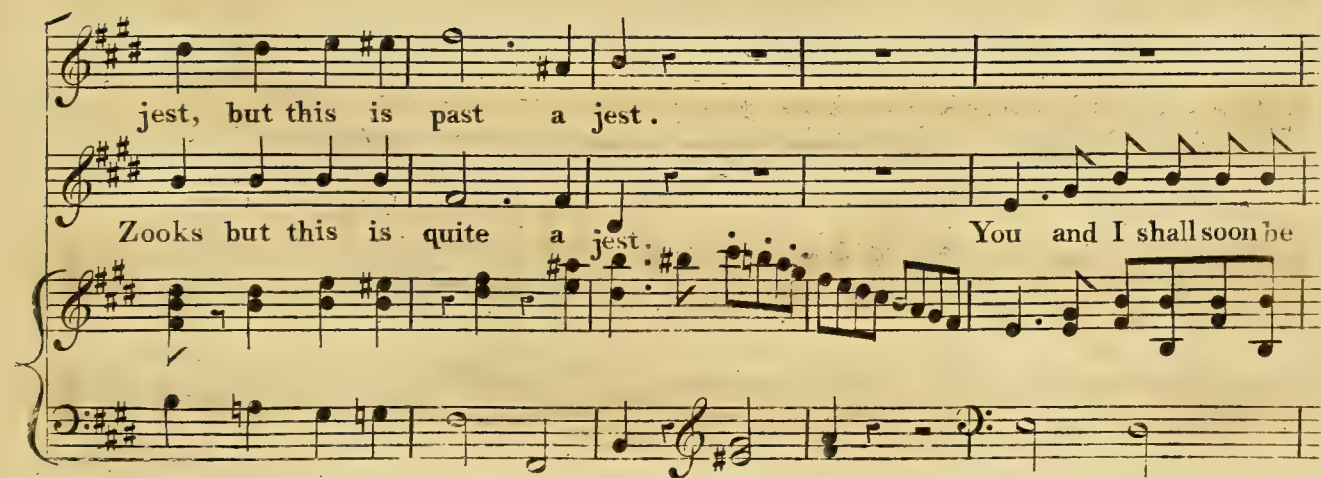
S'death but this is past a jest, but this is past a jest, but this is past a

going



jest, but this is past a jest.

Zooks but this is quite a jest. You and I shall soon be



mellow, When I bring you to the Mill When I bring you to the Mill Comes a shake

I must keep my an-ger still, I must
hands my honest fellow I must

keep my anger still, I must keep my anger still I must keep my anger still.
keep my anger still.

Dol:

I'm be-hol-den to your boun-ty, When a

stran-ger home you bring, 'Tis a credit to the Country, 'tis a credit to the

Country; When a stranger when a stranger home you bring!
You're as welcome as the

Harry le Roy.

(Laughing)

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "I'm as welcome as the King! I'm as welcome as the King! ha ha ha ha, King! You're as welcome as the King! You're as". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. It features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Second system of the musical score. The vocal line continues with the lyrics: "ha ha ha ha ha ha ha ha I'm as welcome as the King! ha ha ha ha welcome You're as welcome You're as welcome as the King! You're as". The piano accompaniment continues with the same eighth-note pattern.

Third system of the musical score. The vocal line concludes with the lyrics: "ha ha ha ha ha ha ha ha I'm as welcome as the King! ha ha ha welcome You're as welcome You're as welcome as the King!". The piano accompaniment continues with the same eighth-note pattern.

ha ha ha as wel = come as the King! ha ha ha ha ha as

as wel = come as the King!

p *ff* *p*

wel = come as the King! as welcome as the King! as welcome as the

wel = come as the King! as welcome as the King! as welcome as the

ff

King! as welcome as the King!

King! as welcome as the King!

1. *She was sweeter than the Morning*
Sung by

MR. SINCLAIR,

in the Heroic Pastoral Burletta called

HARRY LE ROY.

Performed at the Theatre Royal, Covent Garden

The Words by *Selected, Composed & Arranged for the* J. Pocock Esq.

PIANO FORTE

Henry R. Bishop

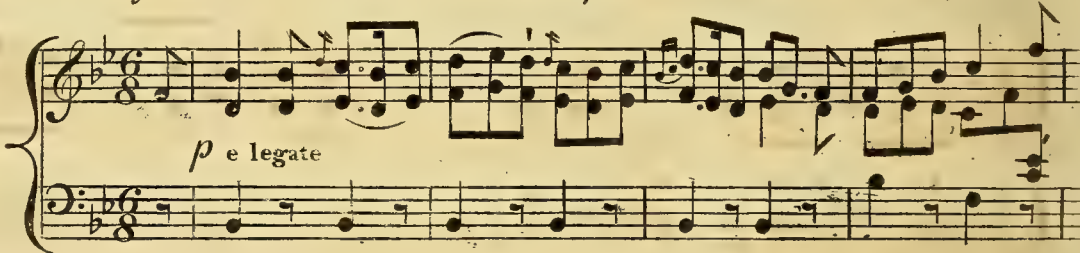
Ent'd at Sta Hall.

Price 1s/ =

London. Printed by Goulding, D'Almaine, Potter, & Co. 20 Soho Square, & 7, Westmorland Street, Dublin.

ANDANTINO

CANTABILE



DICK.

She was sweeter

p

than the morning, Brighter than the sparkling dew; But my faithful passion scorning

Harry le Roy

Quickly love and rapture flew. Death alone can now relieve me,

Cru-el fate my hopes des-troy; Never more shall love de-ceive me,

Love is but an i-dle toy

2

Clouds, the dawn of day defiling,
 Each bright prospect disappears,
 Soon with joy my morn was smiling,
 But my day must close in tears.
 Death alone &c.

Tho with Shame

Sung by

M^{RS} STERLING,

in the Heroic Pastoral Burletta called

HARRY LE ROY.

Performed at the Theatre Royal Covent Garden

The Words by **PIANO FORTE** *Composed & Arranged for the J. Pocock Esq.*

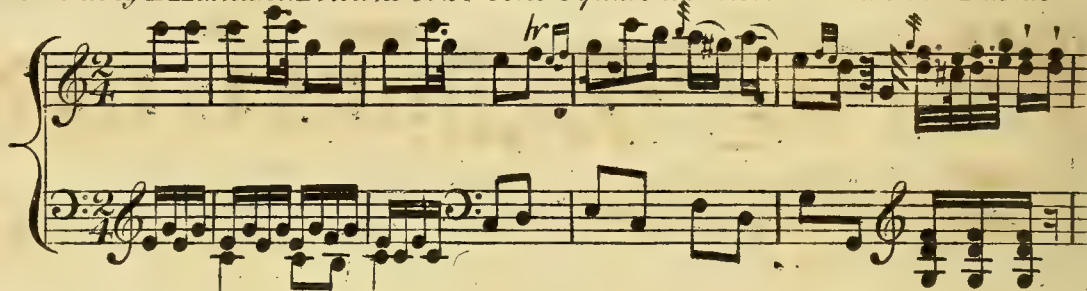
Ent^d at Sta Hall

Henry R. by Biskopi

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ANDANTE



Harry le Roy

turning, Sue for pardon at his feet. Joy shall cheer him,

When I hear him All his tender vows re = peat Tho' with shame my heart is

burning, I my lo = ver still may meet, Faithful still, from fol = ly

turning, Sue for par = don at - - - his feet.

EACH DOUBT IS FLOWN.

Duetto.

Sung by

M^{RS} STERLING & M^R SINCLAIR,

in the Heroic Pastoral Burletta called

HARRY LE ROY.

as Performed with Great applause at the

Theatre Royal Covent Garden

Composed & Adapted for the

The Words by

PIANO FORTE,

J. Pocock Esq.

BY
Henry R. Bishop

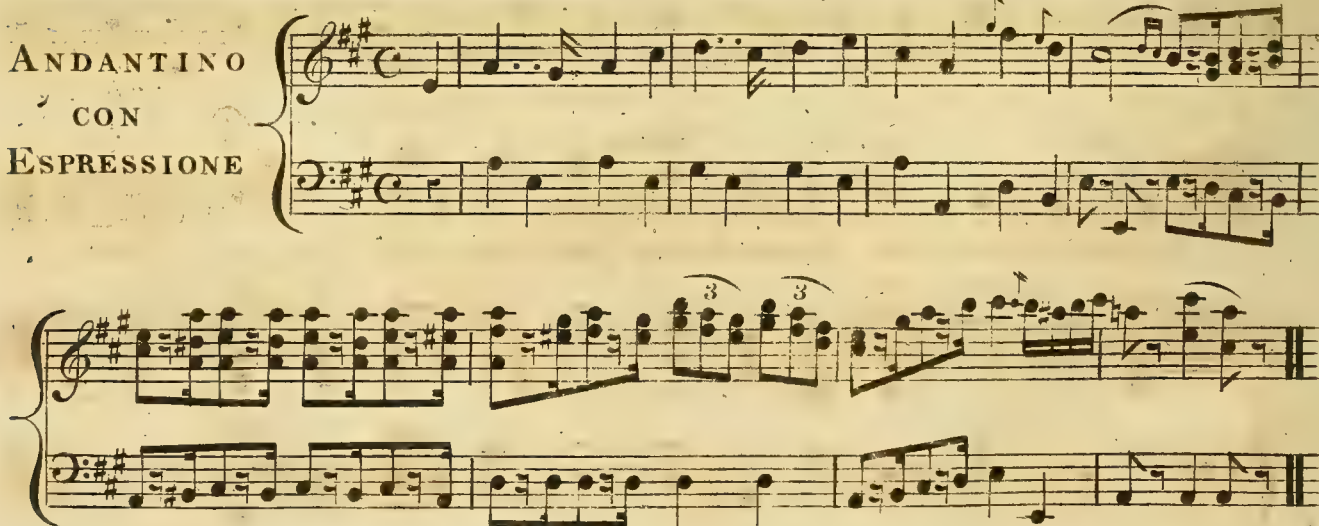
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Price 2^s/-

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ANDANTINO
CON
ESPRESSIONE



RICHARD

Each doubt is flown, Each care is gone, We never more will part - - To

PEGGY

end all strife throughout my life, I'll wear thee in my heart - - With

thee so blest, My souls at rest, By ev-ry joy a - - bove - - I'm

yours 'till death, My latest breath Shall prove poor Peg-gy's love.

ALLEGRETTO SCHERZANDO

Each doubt is

Each doubt is

flown, Each care is gone, We never never more will part - - we never never

flown, Each care is gone, We never never more will part - - we never never

ne = = ver more we ne = = ver more will part

Each

ne = = ver more we ne = = ver more will part

Each

doubt is flown, Each care is gone-- We never never never more will part-- we

doubt is flown, Each care is gone-- We never never never more will part-- we

ne - - - - - ver we never more will part - - - - -

ne - - - - - ver we never more will part - - - - -

Smorz: Each doubt is flown; ach

Each doubt is flown; each

care is gone we never never more will part - - - we ne-ver never

care is gone we never never more will part - - - we ne-ver never

pp ne-ver more we ne-ver more will part we never never more will

pp ne-ver more we ne-ver more will part we never never more will

part - - - we never never more will part - - - we never more

part - - - we never never more will part - - - we never more

never more ne - - - ver more

never more ne - - - ver more

f *p*

hr *hr* *hr* *hr* will will

part

part

ff

WHY STAYS HE NOW.

Quintetto.

Sung by

*Miss E. Bolton. Mr. Sinclair. Mr. Incedon.
Mr. Taylor & Mr. Liston.*

in the

Heroic Pastoral Burletta called
HARRY LE ROY.
*as Performed with Great Applause at the
Theatre Royal Covent Garden.*

Composed and Adapted for the

The Words by

Piano Forte

J. Pockock Esq.

BY

HENRY R. BISHOP.

Ent at Fra Hall

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Price 1/6

ALLEGRO

MODERATO

The musical score is written for piano and features three systems of music. The first system is marked 'ALLEGRO' and 'MODERATO' and includes a forte (f) dynamic marking. The second and third systems continue the piece. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals. The key signature is one sharp (F#) and the time signature is 6/8.

Harry le Roy.

KATE DICK KATE

Why stays he now, why stays he now, Oh do not fear The night is past, The

pp

night is past Why stays he now The night is past

He'll soon be here Oh do not fear he'll

he comes - - - not here - - -

soon be here, he'll soon - - - be here - - -

ff *p*

Both

He's home at last he's home at last

sf sf p sf sf p pp

Fa = thers there My Fa = thers there MILLER.
 Fa = thers there JOE. My Fa = thers there I'm
 He's caught the rogue, he's caught the rogue, I do - de - clare
 at the door, I'm at the door, Kate, Kate, what ho! I'm at the door, I'm
 KATE.
 at the door, Kate Kate what ho! what ho! what ho! He's at the
 door, quick quick good Joe, He's at the door, quick quick good Joe, quick quick good

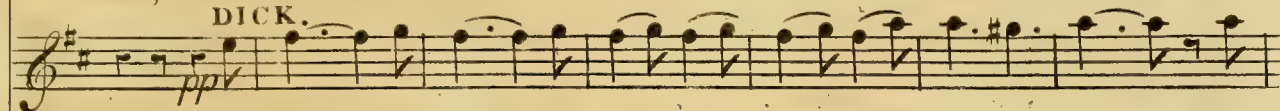
ff *p* *f*

KATE.



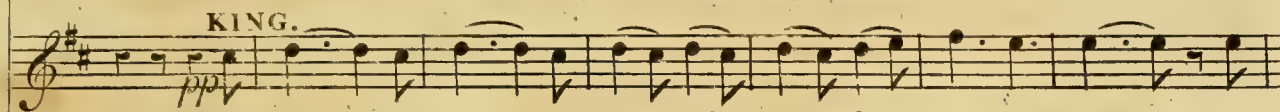
Joe, He's home at last the mil-ler's fare the miller's fare and

DICK.



He's home at last the mil-ler's fare the miller's fare and

KING.

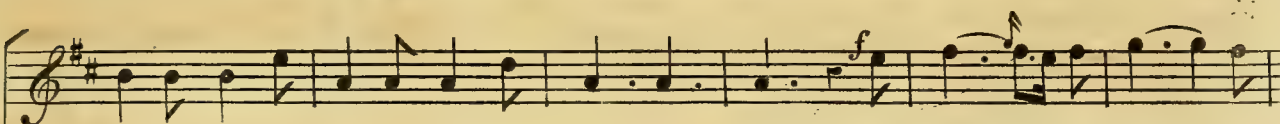
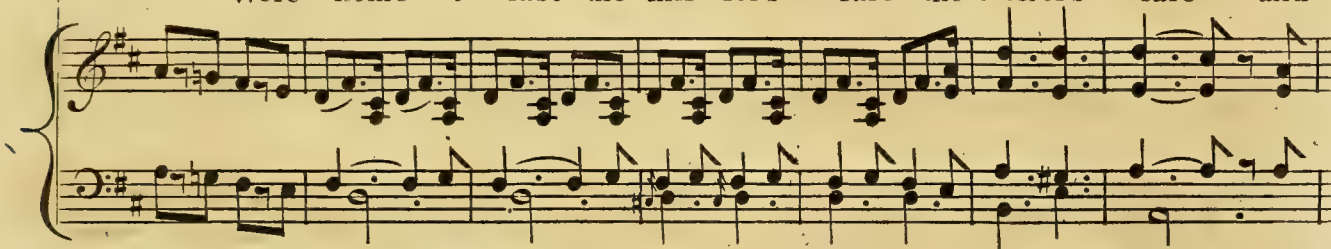


We're home at last the mil-ler's fare the miller's fare and

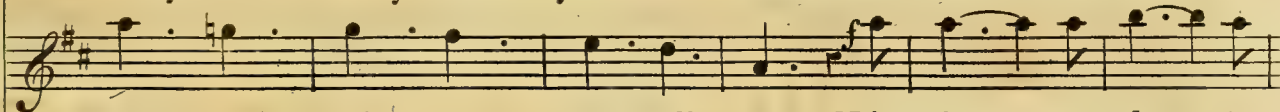
MILLER.



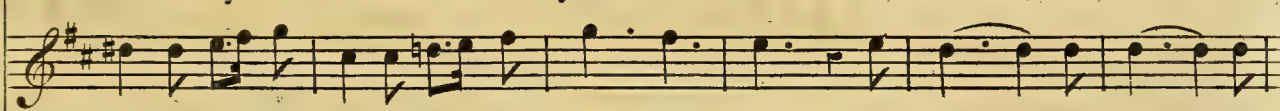
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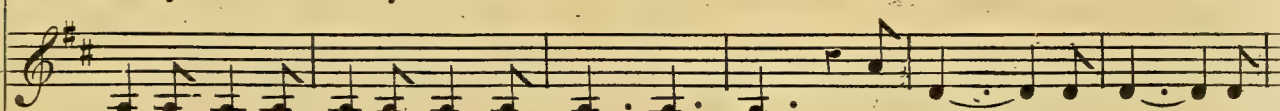
hearty welcome hearty welcome you shall share He's home at last the



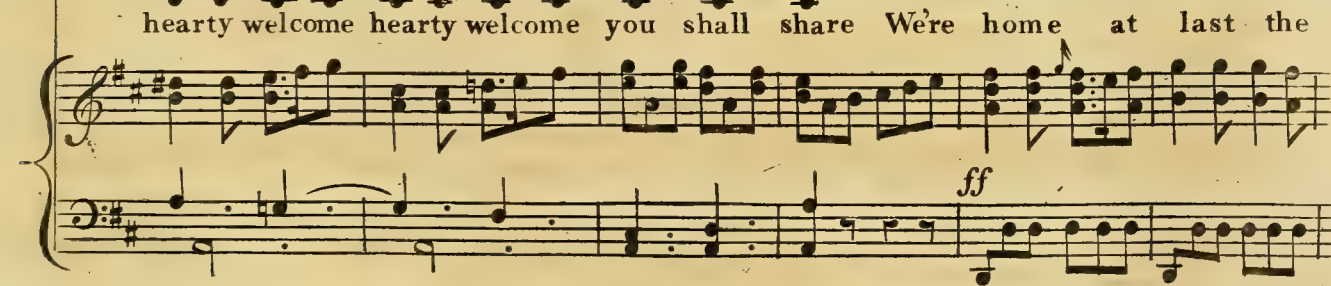
hear = ty wel = come you shall share He's home at last the



hearty welcome hearty welcome I will share We're home at last the



hearty welcome hearty welcome you shall share We're home at last the



Harry le Roy.

Miller's fare, the Miller's fare, and hear = ty wel = come hearty welcome you shall share a

Miller's fare, the Miller's fare, and hear = ty wel = come hearty welcome you shall share a

Miller's fare, the Miller's fare, and hear = ty wel = come hearty welcome I will share a

Miller's fare, the Miller's fare, and hear = ty wel = come hearty welcome you shall share a

hearty welcome hearty welcome hearty welcome you shall share

hearty welcome hearty welcome hearty welcome you shall share

hearty welcome hearty welcome hearty welcome I will share I thank you

hearty welcome hearty welcome hearty welcome you shall share

p *f* *p* *pp*

all, your offer's fair, I thank you all, your offer's fair, your hearty welcome I will share . . .

cres

ff A hearty welcome hearty wel-come

ff A hearty welcome hearty wel-come

ff A hearty welcome hearty wel-come

ff A hearty welcome hearty wel-come

8va *ff* *f*

Harry le Roy.

hearty welcome you shall share, a hearty welcome you shall share, a hearty welcome you shall

hearty welcome you shall share, a hearty welcome you shall share, a hearty welcome you shall

hearty welcome I will share, a hearty welcome I will share, a hearty welcome I will

hearty welcome you shall share, a hearty welcome you shall share, a hearty welcome you shall

share, a hearty wel-come you shall share - -

share, a hearty wel-come you shall share - -

share, a hearty wel-come I will share - -

share, a hearty wel-come you shall share - -

loco

The Heart of Helpless Woman?

SUNG BY M^r INCLEDON,

In the Heroic Pastoral Burletta called

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VOCE

ANDANTE

PIANO

FORTE

Ah do not fear, I

ne'er would harm a maid so young and ten = der But in the cause of

f

Harry le Roy.

vir = tue warm from ev = ry foe defend her The dear = est boon that

heav'n could send, at once the Lover and the Friend Ac = curs'd is he whose

soul could rend the heart of helpless woman.

2

Then fear me not, By heav'n I swear
 To shield such worth and Beauty,
 With mind so pure and form so fair
 Is man's best pride and Duty
 His bosom's cold, sweet maid believe,
 Whose selfish passion dare deceive:
 And dead to Love whose soul could grieve
 The heart of helpless woman.

Harry le Roy.

Fitty the Maid of the Mill. ³⁵

SUNG BY MISS E. BOLTON,

in the
Heroic Pastoral Burletta called

HARRY LE ROY.

as Performed with Great Applause at the
Theatre Royal Covent Garden.

Composed and Adapted for the
The Words by *J. Pocock Esq*
Piano Forte
by

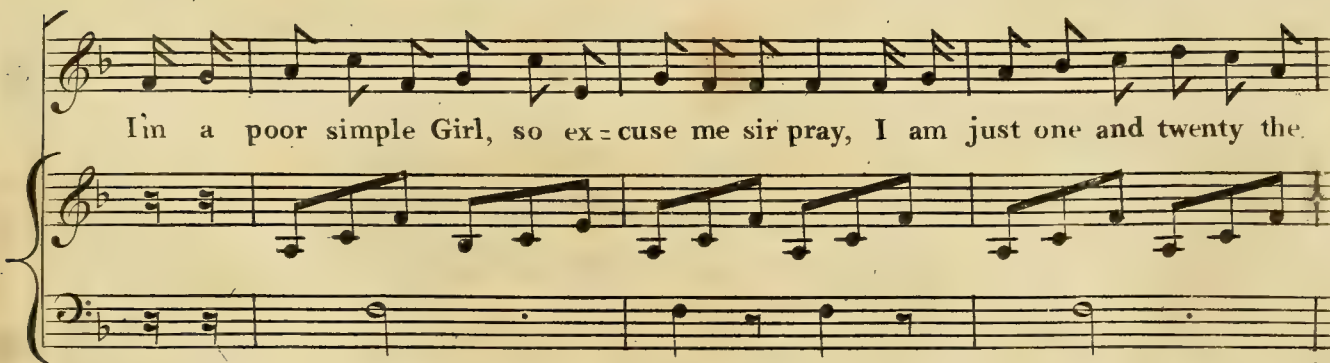
HENRY R. BISHOP.

Ent^d at Sta^t Hall

Price 1^s/-

London. Printed by Goulding, D'Almaine Potter & Co. 20, Soho Square & 7 Westmorland Street Dublin.

MODERATO



Harry le Roy.

first of next may: I never do harm, But at-tend to my Farm, I'm up early and late, And tho'

humble my state, I dont envy my betters but bear'em good will, And am call'd pretty Kitty -

pretty Kitty - - pretty Kitty The maid of the mill.

2

I have Lovers in plenty come hither to woo,
 If they will be so teasing, pray what can I do?
 I'm good temper'd and kind
 And a Youth to my mind;
 Who was open and free,
 Would be happy with me,
 But they all are so stupid, that none of 'em will
 Pop the question to Kitty the maid of the mill.

Harry le Roy.

The Maid we Love.

DUETTO.

Sung by

M^r Sinclair & M^r Inledon.

in the Heroic Pastoral Burletta, Called

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LARGHETTO

ff *Espressivo* *Dol* *p*

Harry le Roy.

RICHARD.

A Lord there came of high de = = gree, But cruel, proud, and base was he! Far

ff *p* *ff* *p* *p*

far - - - a way he bore from me The maid I love The maid I

pp

love - - - from me the maid I love

f *p* *ff* *ff* *p*

KING.

= = gree, If guilt-y can protected be The maid - - shall find a friend in

ff *p* *p*

me The maid you love The maid you love - - the maid - - - you

pp *p*

Dol The deepest wound The heart can know Is injur'd Love Is in = jur'd

Dol love The deepest wound The heart can know Is injur'd Love Is in = jur'd

f *pp* *f* *pp*

Love Is he

Love The dearest foe who - - -

p

lures to woe The maid we love The maid we love The

base = ly The maid we love The maid we love The

f *pp*

Cadenza

maid

maid

f Cadenza

The maid we Love

The maid we Love

ff

ON MY WEDDING DAY.

41

Favorite Duett

*Sung by***MISS E BOLTON & M^R LISTON;***in the Heroic Pastoral Burletta Called***HARRY LE ROY.***as Performed with Great Applause at the**Theatre Royal Covent Garden**Composed and Adapted for the**The Words by***Stano Forte***J Pocock Esq^r***HENRY R. BISHOP.***Ent^d at Stat Hall.**Price 1/6**London. Printed by Goulding, D'Almaine, Potter, & Co. 20 Scho Square & 7 Westmorland Street Dublin*

ALLEGRO *f*

VIVACE

KATE.

Oh my wedding day, so smart and gay, while ding dong the

Loco

pp

Harry le Roy.

mer-ry mer-ry bells ring a round elay, I'll march away, to ding, dong,

ding. As a Soldier gay, I'll march a-way, with

row dow the merry-merry drum And the fife shall play, now what dye say to!

row dow dow When dangers nigh, a coward you will

run a-way JOE. On my

A He = = ro I shall carry all the fun a-way As a

cres *mf*

wedding day, so smart and gay, while dingdong, the merry merry bells ring a

soldier gay, I'll march a-way with row, dow, the merry merry drum and the

pp

round e = lay, I'll march a-way to ding, dong, ding. On my

fife shall play now what d'ye say! to row, dow! dow! As a

f

Harry le Roy.

wedding day, so smart and gay, while ding dong the merry merry bells ring a
soldier gay, I'll march a-way, with row, dow, the merry merry drum and the

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in treble and bass clefs, also with a key signature of one sharp. The piano part features a prominent eighth-note pattern in the right hand and a steady bass line in the left hand.

round e-lay, I'll march a-way, to row, dow, dow!
fife shall play, now what d'ye say! to row, dow, dow!

This system contains the next two staves of music. The vocal line continues with the same melody. The piano accompaniment includes dynamic markings such as *f* (forte) and *loco* (ad libitum), indicating a change in the piano's role during the final phrase.

sf sf sf

This system contains the final two staves of music on the page. The piano accompaniment features a series of chords marked with *sf* (sforzando), creating a strong, emphatic conclusion to the piece.

How happy a State does the Miller profess
 Sung by
MR. TAYLOR
 IN THE

Heroic Pastoral Burletta Called
HARRY LE ROY.

as Performed with Great Applause at the
Theatre Royal Covent Garden

Selected Composed & Arranged for the

The Words by **Dario Forte.** *Dodsley.*
 BY

HENRY R. BISHOP.

Composer & Director of the Music to the Theatre Royal Covent Garden.

Ent^d at Sta Hall

Price 1/6

London Printed by Goulding Dalmain, Fetter, & Co 20, Soho Square, & 7 Westmorland Street Dublin.

VOCE

MODERATO



Harry le Roy.

MILLER.

How hap=py a state does the Mil=ler possess, who would be no greater nor

fears to be less; On his mill and himself he de=pends for support, which is

bet=ter than servilely cringing at Court! What

tho' he all dusty and whitend does go, The more he's be-powder'd the more like a Beaut! A

Harry le Roy.

clown in his dress may be honest-er far, Than a Courtier who struts in his

gar-ter and star! Than a Courtier who struts in his gar-ter and star!

ff

2

Tho' his hands are so daub'd they're not fit to be seen,
 The hands of his betters are not very clean;
 A palm more polite may as dirtily deal,
 Gold, in handling, will stick to the fingers like meal.
 He eats when he's hungry, and drinks when he's dry,
 And down, when he's weary contented does lie
 Then rises up early to work and to sing
 If so happy a Miller, then who'd be a King!

Oh, sweet was the spring time.

Sung by

M^r SINCLAIR,

In the Heroic Pastoral Burletta called

HARRY LE ROY.

as Performed with Great applause at the

Theatre Royal Covent Garden.

The Words by Selected, Composed and Arranged for the J. Pocock Esq^r.

PIANO FORTE.

BY

Henry R. Bishop.

Composer & Director of the Music to the Theatre Royal Covent Garden.

Sold at Stat Hall

Price 1/6

London Printed by Goulding, Dalmaine, Potter, & Co. 20 Soho Square, & 7 Westmorland Street, Dublin.

VOCE

MODERATO.

ARPA

OR

PIANO

FORTE



Harry le Roy.

DICK.

Oh sweet was the spring time and gay were the flower, The sun brightly beam'd on our

Cottage so lone; where hap-piness dwelt Ah how fleet were the hours - I

pass'd with my Ellen fair Ellen A = = rone soon thro' the valley the

chill blast was sweeping, and winter snows fell on the moss cover'd stone, There

Harry le Roy.

she had smild on my love, but now weeping And pale was my Ellen, fair

Ellen A = rone .

ff

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The piano part features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. The lyrics are written below the voice staff. The piece concludes with a double bar line and repeat dots.

2

Cold dews of death her fair bosome entwining,
 She left me to wander the wide world alone;
 By the moss coverd stone now alas is reclining,
 The form of my Ellen, fair Ellen Arone.
 Soft on my heart, like a spring flower fading,
 I heard her last sigh, and I heard her last moan;
 Where late grew the myrtle the Cypress is shading,
 The grave of Ellen, fair Ellen Arone.

HEAVN PRESERVE THE KING

AIR & CHORUS

Sung by

M^r. Taylor, Miss E. Bolton, M^r. Sinclair &c.

IN THE
Heroic Pastoral Burletta Called

HARRY LE ROY

as Performed with Great Applause at the

Theatre Royal Covent Garden

Selected, Composed and Arranged for the

The Words by

Dario Forte

J. Pocock Esq^r

BY

HENRY R. BISHOP

Composer & Director of the Music to the Theatre Royal Covent Garden.

Sent at St. Hall.

Price 1s/6

London Printed by Goulding, Dalmaine, Potter, &c. 20, Soho Square & 7, Westmorland St. Dublin.

ALLEGRETTO

MODERATO

The musical score is written for piano in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo markings 'ALLEGRETTO' and 'MODERATO' are placed to the left of the first and second staves respectively. The first staff (treble) starts with a piano (pp) dynamic marking. The second staff (bass) also starts with a piano (pp) dynamic marking. The score consists of two systems. The first system has four measures. The second system has four measures. The music features a mix of eighth and sixteenth notes, with some rests. The piece concludes with a double bar line.

Harry le Roy.

MILLER.

May heav'n pro = tect our Isle, May peace and plenty smile; now

make now make the welk = ing ring! with Heav'n preserve the King

CHORUS.

LARGO MAESTOSO.

Soprani

Heav'n preserve the King! Heav'n Heav'n pre = serve the King

Alto

Heav'n preserve the King! Heav'n Heav'n pre = serve the King

Tenore

Heav'n preserve the King! Heav'n pre = serve pre = serve the King

Bass

Heav'n preserve the King! Heav'n pre = serve pre = serve the King

Piano

LARGO MAESTOSO.

Forte

Harry le Roy.

KATE.

May ev'ry discord cease, May

Primo Tempo.

love and hope encrease To make the welkin ring - - with heav'n preserve the King

CHORUS

LARGO MAESTOSO.

Soprani

Heav'n preserve the King! Heav'n Heav'n pre = serve the King

Alto

Heav'n preserve the King! Heav'n Heav'n pre = serve the King

Tenore

Heav'n preserve the King! Heav'n pre = serve pre = serve the King

Bass

Heav'n preserve the King! Heav'n pre = serve pre = serve the King

Piano

LARGO MAESTOSO.

Forte

Harry le Roy.

DICK.

Still crown'd with victory still

Primo Tempo

Loy-al brave and free, we make the welkin ring - - With Heav'n preserve the King

CHORUS

LARGO MAESTOSO.

Soprani

Heav'n preserve the King! Heav'n Heav'n pre = serve the King

Alto

Heav'n preserve the King! Heav'n Heav'n pre = serve the King

Tenore

Heav'n preserve the King! Heav'n pre = serve pre = serve the King

Bass

Heav'n preserve the King! Heav'n pre = serve pre = serve the King

Piano

LARGO MAESTOSO.

Forte

FINE.

